

RADIO ROTOR

AS PLAYED BY DASH!

- RADIO ROTOR
- IZMIR
- DE LA PANTERA
- UNTIE
- PARAHOLELLOGRAM
- LITTLE DEMON
- SHOUT

ORIGINAL SHEET MUSIC, COMPOSED AND EDITED BY MAARTEN ORNSTEIN.
INCLUDES PARTS FOR DRUMS, BASS, PIANO AND EB/BB INSTRUMENTS, AND
GUIDELINES FOR IMPROVISATION AND PERFORMANCE.

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Thank you:

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INTRODUCTION

Thank you for purchasing this collection of sheet music! Here you will find the scores and parts for all seven tunes that were released on the album Radio Rotor by DASH!.

Each of the scores is accompanied by a few suggestions on how you can play the music, what solo forms you can use, as well as some more general ideas about how to approach the music.

Depending on your instrument (and ability) you are free to transpose the tunes to a key that you find more comfortable or which works better for your instrument. You may also invent your own introductions such as longer improvisations before the actual tune starts.

The music in this collection was originally composed for clarinet, bass and percussion and as such it does not have a lot of chords. The bass lines are more a counterpoint to the melodies and only suggest harmony. If you are a guitarist or piano player you may want to harmonise some of the melodies; you are free to do so as long as the melody and bass lines stay intact.

In this book the scores and suggestions come first. In the back you will find separate parts for treble clef instruments, Eb and Bb saxophones, bass and percussion. I suggest that your drummer uses the score rather than the part, to get more of an idea of the music.

I encourage you to experiment with different tempi, solo forms, dynamics and instrumentation. But most of all I hope you will have a lot of fun exploring and playing this music.

Maarten Ornstein
Amsterdam, February 2024.

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RADIO ROTOR

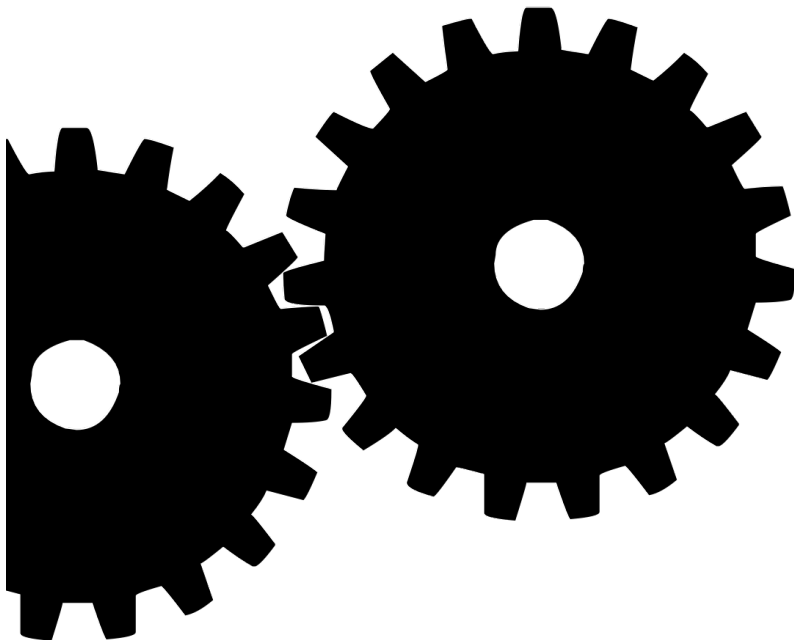
Radio Rotor was a famous electronics shop in Amsterdam where you could buy anything and everything, from parts for your computer to vintage light switches. It closed its doors in January 2022 and is much missed by many people.

The tune is a lively upbeat piece with a that uses a wide range and has some nice motifs using large intervals. It's accompanied by a complementary bass line.

The interlude on B can be used in many ways; you can end your solo with it, you can also play it several times during your solo or you can use it for a drums feature.

As with all other tunes in this collection, be careful not to lock into a groove too soon, especially when playing with a trio. Instead, be playful, use your imagination and avoid autopilot-mode. It may help to keep in mind that it only takes one player to play rhythm, so if the bass player has a rhythmical part there is no need for the drummer to play that rhythm as well. Use colours and accents and remember it's fine to lay out altogether for some time.

In other words: Make Music!



Radio Rotor

Maarten Ornstein

♩ = 100

A

The first system of music (measures 1-3) is written for three staves: Treble, Bass, and Tenor. The time signature is 4/4. Measure 1 contains rests for all staves. Measure 2 contains rests for all staves. Measure 3 begins with a repeat sign, followed by a quarter rest in the treble staff, and eighth notes in the bass and tenor staves.

The second system of music (measures 4-6) continues the piece. Measure 4 starts with a treble clef and a quarter rest, followed by eighth notes in the treble staff and eighth notes in the bass staff. Measure 5 features a 5/4 time signature change, with eighth notes in the treble staff and a dotted half note in the bass staff. Measure 6 returns to 4/4 time, with a quarter rest in the treble staff and eighth notes in the bass staff.

The third system of music (measures 7-9) continues the piece. Measure 7 starts with a treble clef and a 5/4 time signature, featuring eighth notes in the treble staff and eighth notes in the bass staff. Measure 8 features a 4/4 time signature change, with a quarter rest in the treble staff and eighth notes in the bass staff. Measure 9 returns to 5/4 time, with eighth notes in the treble staff and eighth notes in the bass staff.

10

Musical notation for measures 10-12. Treble clef, 5/4, 4/4, 5/4, 4/4. Bass clef, 5/4, 4/4, 5/4, 4/4. Drum set notation below.

13

Use for solos

Musical notation for measures 13-16. Treble clef, 4/4. Bass clef, 4/4. Drum set notation below.

B Interlude
Use in or between solos

17

Play solo

Musical notation for measures 17-20. Treble clef, 4/4. Bass clef, 4/4. Drum set notation below.

(4)

21

Musical notation for measures 21-24. Treble clef, 4/4. Bass clef, 4/4. Drum set notation below.

(8)

○www, a blank page! Better turn it quickly!

ZMIR

This is a lyrical piece reminiscent of old Turkish music. The long melody has a **B** section that is harmonised with a few chords. There is a slow but funky groove for the solos, and a special interlude to use between solos or to indicate that you're going back to the melody on **A**.

The melody leaves hardly any space for a wind player to breathe, so make sure you're not playing the tune too slow!

The solo groove (bar 20-21) works very well in different tempi. After playing the melody you could start the solo groove in a higher tempo; this will give the tune a very nice lift. Simply go back to the original tempo after playing the special (bar 23-26).

In your solo you can of course incorporate the chords from **B**, either on cue or after a set number of bars. Feel free to embellish the chords as you see fit, providing the bass line stays intact.

This tune works best if your drummer does not lock into the groove. The drum part is only a reference; and the looser you play - only suggesting the rhythm - the better the music will sound.



Izmir

Maarten Ornstein

A

♩ = 80
E7⁽⁹⁾

Ad Lib

The first system of music consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The time signature is 4/4. The key signature has one sharp (F#). The music begins with a 4-measure introduction in the treble and bass staves, marked with a fermata. The first two measures of the introduction feature a dotted quarter note followed by an eighth note, then a quarter note, and finally a half note. The bass staff has a similar pattern. The second two measures of the introduction feature a quarter note followed by an eighth note, then a quarter note, and finally a half note. The bass staff has a similar pattern. The first two measures of the main melody are marked with a fermata. The melody starts on a dotted quarter note, followed by an eighth note, then a quarter note, and finally a half note. The bass staff has a similar pattern. The last two measures of the system are marked with a fermata. The melody continues with a quarter note, followed by an eighth note, then a quarter note, and finally a half note. The bass staff has a similar pattern.

5

The second system of music consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The time signature is 4/4. The key signature has one sharp (F#). The music begins with a 4-measure introduction in the treble and bass staves, marked with a fermata. The first two measures of the introduction feature a dotted quarter note followed by an eighth note, then a quarter note, and finally a half note. The bass staff has a similar pattern. The second two measures of the introduction feature a quarter note followed by an eighth note, then a quarter note, and finally a half note. The bass staff has a similar pattern. The first two measures of the main melody are marked with a fermata. The melody starts on a dotted quarter note, followed by an eighth note, then a quarter note, and finally a half note. The bass staff has a similar pattern. The last two measures of the system are marked with a fermata. The melody continues with a quarter note, followed by an eighth note, then a quarter note, and finally a half note. The bass staff has a similar pattern.

8

The third system of music consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The time signature is 4/4. The key signature has one sharp (F#). The music begins with a 4-measure introduction in the treble and bass staves, marked with a fermata. The first two measures of the introduction feature a dotted quarter note followed by an eighth note, then a quarter note, and finally a half note. The bass staff has a similar pattern. The second two measures of the introduction feature a quarter note followed by an eighth note, then a quarter note, and finally a half note. The bass staff has a similar pattern. The first two measures of the main melody are marked with a fermata. The melody starts on a dotted quarter note, followed by an eighth note, then a quarter note, and finally a half note. The bass staff has a similar pattern. The last two measures of the system are marked with a fermata. The melody continues with a quarter note, followed by an eighth note, then a quarter note, and finally a half note. The bass staff has a similar pattern.

B

11

E7 Am C Bb $\frac{E7}{G\#}$ Am E7

E7 Am C Bb $\frac{E7}{G\#}$ Am E7

15

G $\frac{E7}{G\#}$ Am C Bb $\frac{E7}{G\#}$ Am E7

G $\frac{E7}{G\#}$ Am C Bb $\frac{E7}{G\#}$ Am E7

19

Fine Ad Lib, also use for solos

23 Special, after/between solos

Musical notation for measures 23-25. The system consists of three staves: a treble clef staff, a bass clef staff, and a drum staff. The treble staff contains a melodic line with eighth and sixteenth notes, including a key signature change to one sharp (F#) in the second measure. The bass staff provides a rhythmic accompaniment with eighth and sixteenth notes. The drum staff shows a simple pattern of slashes representing drum hits.

Musical notation for measures 26-28. The system consists of three staves: a treble clef staff, a bass clef staff, and a drum staff. The treble staff begins with a key signature change to one sharp (F#) and contains a melodic line with eighth and sixteenth notes. The bass staff provides a rhythmic accompaniment. The drum staff shows a simple pattern of slashes representing drum hits.

D E LA PANTERA

This is arguably the most difficult tune in this collection. A longer version was originally written for string quartet, I took out some sections to make it playable for a jazz group.

The irregular rhythm of 4/4 + 7/8 gives the tune an interesting and challenging groove, and the Phrygian mode on D provides a distinct colour for the melody and bass lines.

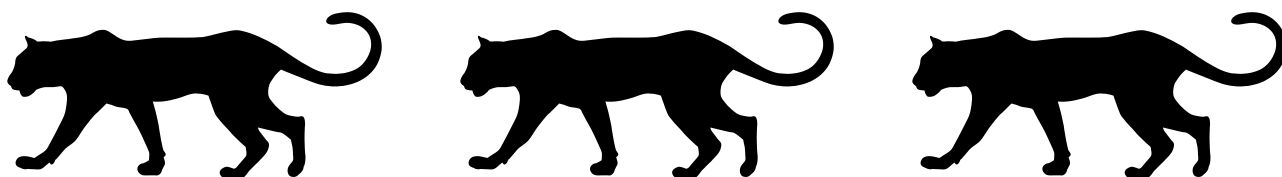
It may be helpful to know that the bass lines and melodies of **A** and **B** can be interchanged, so the bass can play **A** while the other players play **B**.

The real melody starts on **C**. It has a few tricky switches in the rhythm that are important to emphasise; the melody is the guide for the drums part. In other words, the drummer should follow the melody rather than just playing a 4/4 + 7/8 groove. An example is provided in the score and drums part.

Solos can be played over **D** and/or **A** and **B**. When soloing over **D** you could play one bar of D minor, two beats of G minor and three eighths of C minor or Eb major. Or just use the D Phrygian mode throughout.

Of course you can switch between **C**, **A** and **B**, in your solo.

All up to you!



De la Pantera

Maarten Ornstein

♩ = 80

The first system of music consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The time signature is 4/4. The music features a complex rhythmic pattern with eighth and sixteenth notes, including accents and slurs. The key signature has one flat (B-flat). The system concludes with a double bar line and repeat dots.

3 **A**

Section A begins at measure 3. It continues with the same complex rhythmic pattern as the first system. The notation includes various rhythmic values and articulations. The system ends with a double bar line and repeat dots.

5 **B**

Section B begins at measure 5. The rhythmic pattern changes to a more steady eighth-note flow. The notation includes slurs and accents. The system ends with a double bar line and repeat dots.

7 **C**

Section C begins at measure 7. The music features a mix of eighth and sixteenth notes with some rests. The notation includes slurs and accents. The system ends with a double bar line and repeat dots.

9

Musical notation for measures 9-10. The system consists of three staves: Treble, Bass, and Alto. Measure 9 is in 4/4 time, and measure 10 is in 7/8 time. The key signature has one flat (Bb).

D Use for solos
Dm

11

Musical notation for measures 11-13. The system consists of three staves: Treble, Bass, and Alto. Measure 11 is in 4/4 time, measure 12 is in 7/8 time, and measure 13 is in 4/4 time. The key signature has one flat (Bb).

14

Musical notation for measures 14-16. The system consists of three staves: Treble, Bass, and Alto. Measure 14 is in 7/8 time, measure 15 is in 4/4 time, and measure 16 is in 7/8 time. The key signature has one flat (Bb).

Oh no! Another blank page!? What were they thinking?

UNTIE

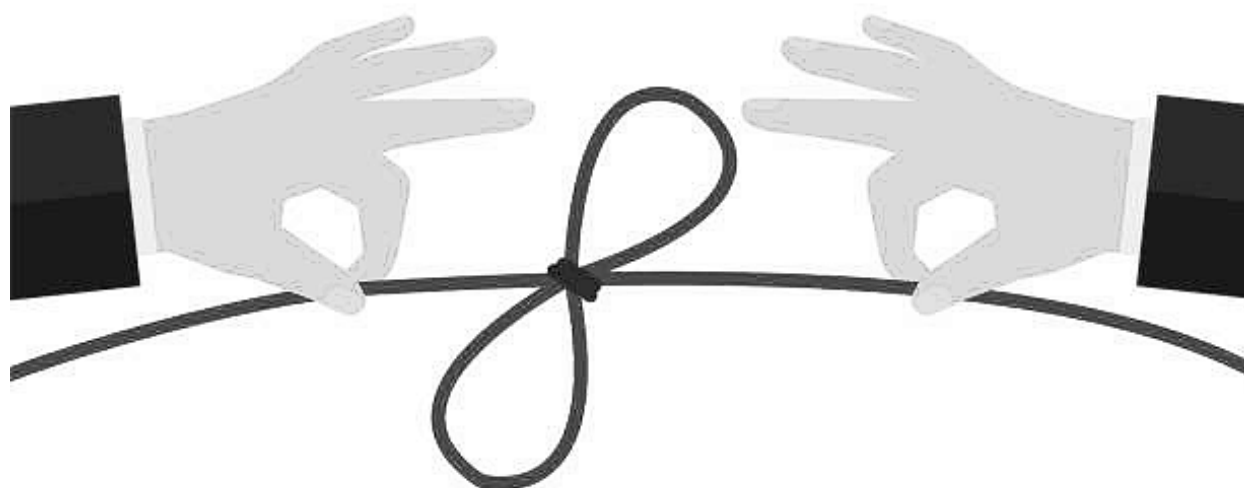
This is arguably the most 'jazz-like' piece in this collection. A simple ballad in A minor with an easy melody over a few chords. Or so it seems... But then, it has a surprisingly tricky **B** section which can be quite challenging to play a solo on if you so choose. The sequence of major-seventh chords can really stop you in your tracks as you set off on a nice line, so it's worth it to practice the **B** section separately.

It's quite a moody piece, especially the **A** section which reminds one of 1970's film music, when a helicopter-shot zooms out over the last scene of the film.

It's nice to use a long fermata after the bridge, both in the melody and in the solos. Also, between choruses it works great if you pause for the first two bars of the piece, creating a sensation of time standing still.

There is no need for a drummer to play rhythmically, just use a lot of colour and accents with varying dynamics. You can play very busily, moving fast over your drums and creating tensions. Or you may choose to play almost nothing, and just use a cymbal or two here and there.

Just follow the music and make it sound beautiful.



Untie

Maarten Ornstein

Slow
(Noodle)

A Am Bm Am Gm F

Am Bm Am Gm F

8 Em F Am **B** Bbmaj7 Dmaj7 Dbmaj7

Em F Am Bbmaj7 Dmaj7 Dbmaj7

14 Bbmaj7 Dmaj7 Bbmaj7 Dmaj7 Dbmaj7

Bbmaj7 Dmaj7 Bbmaj7 Dmaj7 Dbmaj7

C 19 Bbmaj7 Am(maj7) Am Bm Am

Bbmaj7 Am(maj7) Am Bm Am

24 Gm F Em F Am

Gm F Em F Am

P ARAHOLOLELLOGRAM

A fast tune in three different tempi with a melody and bass part based on the interval of a major seventh, and an irregular groove of 4-4-4-3.

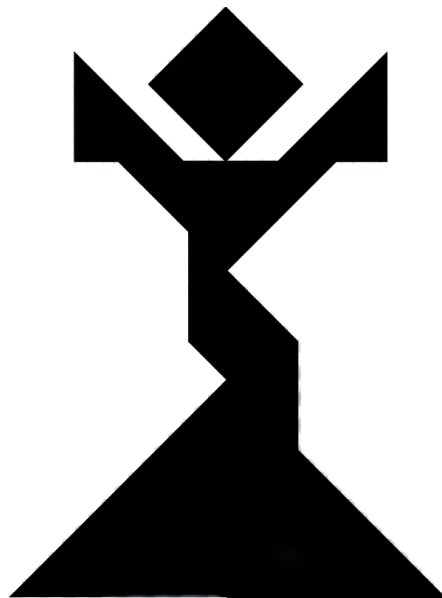
After the introduction, play the melody and a solo on **A** and then go to **B** to continue the solo. Or just go straight to **B**. The soloist can play the bass line on **B** as indication that the solo is about to end. Go back to **A** and repeat the **A-B** sequence for the next solo. After the last **B** simply use the introduction to end the tune.

The **A** section sounds best when it's played with a very crispy and funky feel. Keep it very transparent to accentuate the irregular rhythm and the angular shape of the melody. Contrarily, section **B** can be played with a very heavy rock feel. Think Led Zeppelin...!

The fun really starts when you change the tempo each time you start **A** or **B**. Both sections can be played in any tempo and I encourage you to experiment..

Rapidly switching from **A** to **B** and back is a great way to bring in even more variation and playfulness. You can do this on cue or just agree to do any given number of rounds.

Enjoy!



Parahololellogram

Maarten Ornstein

$\text{♩} = 220$

1 2 3

4

4 5 6

A $\text{♩} = 172$

7

Cmaj7 Ebmaj7 Dbmaj7 Cmaj7 Ebmaj7 Dbmaj7

Cmaj7 Ebmaj7 Dbmaj7 Cmaj7 Ebmaj7 Dbmaj7

7 8 9 10

11

Cmaj7 Ebmaj7 Dbmaj7 Cmaj7 Ebmaj7 Dbmaj7

Cmaj7 Ebmaj7 Dbmaj7 Cmaj7 Ebmaj7 Dbmaj7

11 12 13 14

B

Ad Lib

15 ♩ = 110 B7⁽⁶¹⁰⁾

B7⁽⁶¹⁰⁾

You can't possibly be serious... Another one? Away, away!

LITTLE DEMON

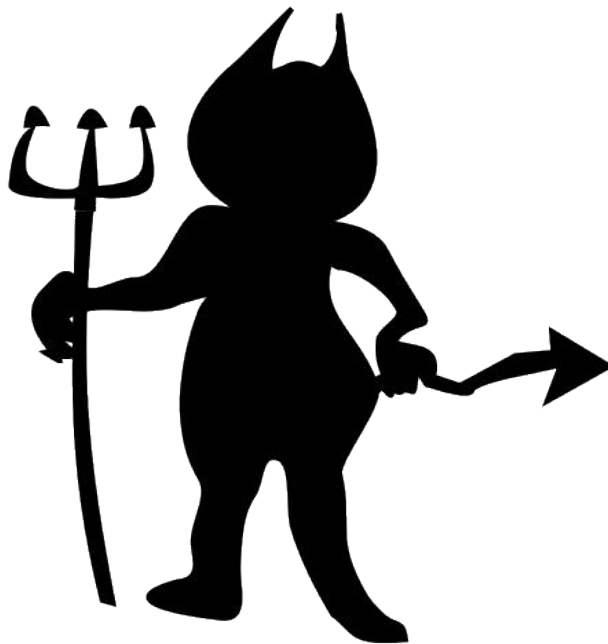
Four chords, a little melody and a dramatic B section make up this piece which starts and ends very quietly but has a thunderous middle section.

The melodies on **A** and **B** use a very wide range. In **A**, make sure you start high enough to make sure you have enough range on your instrument for the low notes.

Most wind instrument will not have the range to play **B** without transposing some of the notes an octave down. I suggest your transpose from the last note of bar 10, to give the melody a bit of coherence. Most important is that each repeat of **B** is louder than the last one. Make sure that you start softly and end as loud as you can!

Start the music playing solo over the chords quietly, just to create an atmosphere of introspection. Any clear indication of tempo is best avoided, it works best if you think about the tempo as quasi-rubato.

Play the melody a few times, embellishing it differently each time and end on a long fermata. Then start section **B**, ending on the *fff* high note. Then go back to **A** to play the melody again, even slower and more stretched out than the first time.



Little demon

Maarten Ornstein

♩ = 72 **A** B6(add9) C#m Amaj7 Bsus4

B6(add9) C#m Amaj7 Bsus4

Colours, no rhythm

5 C#m Bmaj7 Amaj7 | 1. Bsus4 | 2. Bsus4

C#m Bmaj7 Amaj7 Bsus4 Bsus4

B 10 ♩ = 80 On Q 4x, louder and louder

4x, louder and louder

SHOUT

The Shout is just a little riff to have some fun with; a laid-back funk groove and a short melody which is no more than just a shout. Very straightforward.

However, it's important to realise that pieces like this work best if you keep the tension as long as possible, and build up to the shout. Peak too soon, and you will find that the shout melody has less impact than you would like. In other words, do not lock into the groove too soon, but leave spaces and gaps, start and stop the beat and be playful, even unpredictable. But the main thing is to just have fun with it! Oh and the G# in the bass in bar 8 is not a typo...



Shout

Maarten Ornstein

♩ = 92

Use for solos

E7

The first system of music consists of three staves. The top staff is in treble clef, the middle in bass clef, and the bottom in alto clef. The time signature is 4/4. The music features a repeating rhythmic pattern of eighth notes with slurs and accents. A double bar line with repeat dots is present. The key signature has one sharp (F#).

4

On Q

The second system of music starts at measure 4. It features a '4-measure rest' followed by a melodic line in the treble clef and a bass line in the bass clef. A '8va' marking is present above the treble clef staff. The music continues with a rhythmic pattern in the alto clef.

7

Use for solos

E7

The third system of music starts at measure 7. It features a melodic line in the treble clef and a bass line in the bass clef. A '8va' marking is present above the treble clef staff. The music continues with a rhythmic pattern in the alto clef.

10

The fourth system of music starts at measure 10. It features a melodic line in the treble clef and a bass line in the bass clef. A '(4)' marking is present above the treble clef staff. The music continues with a rhythmic pattern in the alto clef.

Concert part

Radio Rotor

Maarten Ornstein

$\text{♩} = 100$

A

Musical notation for the first staff of section A, measures 1-4. The piece begins with a whole rest in measure 1, followed by a repeat sign. Measure 2 starts with a quarter rest, then a quarter note G4, followed by eighth notes A4, B4, C5, and B4. Measure 3 continues with eighth notes A4, G4, F4, and E4. Measure 4 concludes with eighth notes D4, C4, B3, and A3.

Musical notation for the second staff of section A, measures 5-8. Measure 5 contains eighth notes G4, A4, B4, C5, B4, A4, G4, and F4. Measure 6 continues with eighth notes E4, D4, C4, and B3. Measure 7 features a quarter rest followed by eighth notes A3, G3, and F3. Measure 8 ends with eighth notes E3, D3, and C3.

Musical notation for the third staff of section A, measures 9-11. Measure 9 starts with eighth notes B3, A3, G3, and F3, followed by a quarter rest. Measure 10 begins with a quarter rest, then eighth notes G3, F3, E3, and D3. Measure 11 continues with eighth notes C3, B2, A2, and G2.

Musical notation for the fourth staff of section A, measures 12-15. Measure 12 contains eighth notes F2, E2, D2, and C2. Measure 13 continues with eighth notes B1, A1, G1, and F1. Measure 14 features a quarter rest followed by eighth notes E1, D1, and C1. Measure 15 ends with eighth notes B0, A0, and G0.

Musical notation for the fifth staff of section A, measures 16-18. Measure 16 contains eighth notes F0, E0, D0, and C0. Measure 17 continues with eighth notes B0, A0, G0, and F0. Measure 18 features a quarter rest followed by eighth notes E0, D0, and C0. The section concludes with a double bar line and repeat signs.

Use for solos

B

Interlude

Use in or between solos

Musical notation for the first staff of section B, measures 17-20. Measure 17 starts with eighth notes G4, A4, B4, C5, B4, A4, G4, and F4. Measure 18 continues with eighth notes E4, D4, C4, and B3. Measure 19 features a quarter rest followed by eighth notes A3, G3, and F3. Measure 20 ends with eighth notes E3, D3, and C3.

Musical notation for the second staff of section B, measures 21-24. Measure 21 contains eighth notes B3, A3, G3, and F3, followed by a quarter rest. Measure 22 begins with a quarter rest, then eighth notes G3, F3, E3, and D3. Measure 23 continues with eighth notes C3, B2, A2, and G2. Measure 24 concludes with eighth notes F2, E2, D2, and C2.

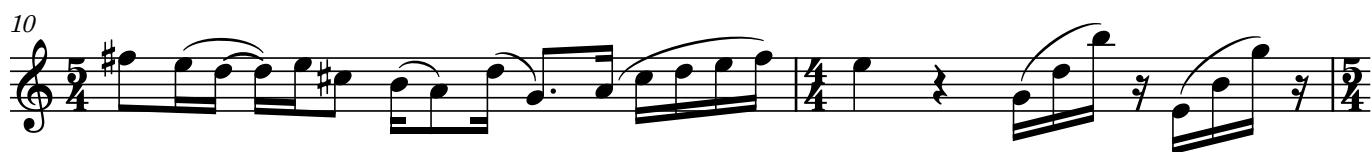
Alto Saxophone

Radio Rotor

Maarten Ornstein

$\text{♩} = 100$

A



B

Interlude

Use in or between solos



Tenor Saxophone

Radio Rotor

Maarten Ornstein

$\text{♩} = 100$ A

5

7 *8va*

9

12 Use for solos

B

Interlude

Use in or between solos

17

21

Upright Bass

Radio Rotor

Maarten Ornstein

♩ = 100

A



B

Interlude

Use in or between solos



Concert Part

Izmir

Maarten Ornstein

A

$\text{♩} = 80$
E7(b9)

Ad Lib

Musical notation for section A, measures 1-8. The piece is in 4/4 time. Measure 1 starts with a treble clef and a key signature of one flat (Bb). The first four measures (1-4) feature a bass line with eighth notes and a treble line with quarter notes. Measures 5-8 continue with similar rhythmic patterns, including a repeat sign at the end of measure 8.

B

Musical notation for section B, measures 11-20. The notation includes a treble clef and a key signature of one flat. Chord symbols are placed above the staff: E7, Am, C, Bb, E7/G#, Am, E7, G, E7/G#, Am, C, Bb, E7/G#, Am, E7. The melody consists of eighth and quarter notes with various articulations like slurs and accents.

Fine

Ad Lib, also use for solos

Special, after/between solos

Musical notation for section B continuation, measures 21-27. Measures 21-23 are marked with a repeat sign and include the 'Ad Lib' and 'Special' instructions. Measures 24-27 continue the melodic line with eighth and quarter notes, ending with a repeat sign.

Alto Saxophone

Izmir

Maarten Ornstein

A
Ad Lib

$\text{♩} = 80$
 $C\#7^{(69)}$

4

7

B $C\#7$ $F\#m$ A

10

G $\frac{C\#7}{E\#}$ $F\#m$ $C\#7$ E

13

$\frac{C\#7}{E\#}$ $F\#m$ A G $\frac{C\#7}{E\#}$ $F\#m$ $C\#7$

16

19 **Fine**

22 Ad Lib, also use for solos Special, after/between solos

25

27

Tenor Saxophone

Izmir

Maarten Ornstein

A

♩ = 80
F#7(9)

Ad Lib

B

F#7 Bm D C F#7/A# Bm

F#7 A F#7/A# Bm D

C F#7/A# Bm F#7

Fine Ad Lib, also use for solos Special, after/between solos

Upright Bass

Izmir

Maarten Ornstein

A

$\text{♩} = 80$
E7(b9)

Ad Lib

Measure 1: Bass clef, 4/4 time. Notes: G2, A2, B2, C3, D3, E3, F3, G3. Includes a fermata over the final G3.

Measures 2-3: Bass clef, 4/4 time. Notes: G3, A3, B3, C4, D4, E4, F4, G4. Includes a fermata over the final G4.

Measures 4-5: Bass clef, 4/4 time. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Includes a fermata over the final G5.

B

Measures 6-7: Bass clef, 4/4 time. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Includes a fermata over the final G5.

Measures 8-9: Bass clef, 4/4 time. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Includes a fermata over the final G5.

Measures 10-11: Bass clef, 4/4 time. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Includes a fermata over the final G5.

Measures 12-13: Bass clef, 4/4 time. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Includes a fermata over the final G5.

Measures 14-15: Bass clef, 4/4 time. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Includes a fermata over the final G5.

Measures 16-17: Bass clef, 4/4 time. Notes: G4, A4, B4, C5, D5, E5, F5, G5. Includes a fermata over the final G5.

Fine Ad Lib, also use for solos

Special, after/between solos

Concert part

De la Pantera

Maarten Ornstein

♩ = 80

Musical notation for the first system, measures 1-2. The piece is in 4/4 time. Measure 1 contains a quarter rest followed by eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 2 contains eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Both measures feature accents (>) under the eighth notes.

3

A

Musical notation for the second system, measures 3-4. Measure 3 contains eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 4 contains eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Both measures feature accents (>) under the eighth notes.

5

B

Musical notation for the third system, measures 5-6. Measure 5 contains quarter notes G4, A4, Bb4, C5. Measure 6 contains quarter notes D5, E5, F5, G5. Both measures feature accents (>) under the notes.

7

C

Musical notation for the fourth system, measures 7-8. Measure 7 contains quarter notes G4, A4, Bb4, C5. Measure 8 contains quarter notes D5, E5, F5, G5. Both measures feature accents (>) under the notes.

9

Musical notation for the fifth system, measures 9-11. Measure 9 contains eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 10 contains eighth notes G5, F5, E5, D5, C5, Bb4, A4, G4. Measure 11 contains eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. All notes have accents (>).

12

D Use for solos
Dm

Musical notation for the sixth system, measures 12-15. Measure 12 contains eighth notes G4, A4, Bb4, C5, D5, E5, F5, G5. Measure 13 contains a quarter rest. Measure 14 contains a quarter rest. Measure 15 contains a quarter rest. All measures feature accents (>) under the notes.

Alto Saxophone

De la Pantera

Maarten Ornstein

♩ = 80

3 **A**

5 **B**

7 **C**

9

11

13 **D**
Bm Use for solos

Tenor Saxophone

De la Pantera

Maarten Ornstein

♩ = 80



3 **A**



5 **B**



7 **C**



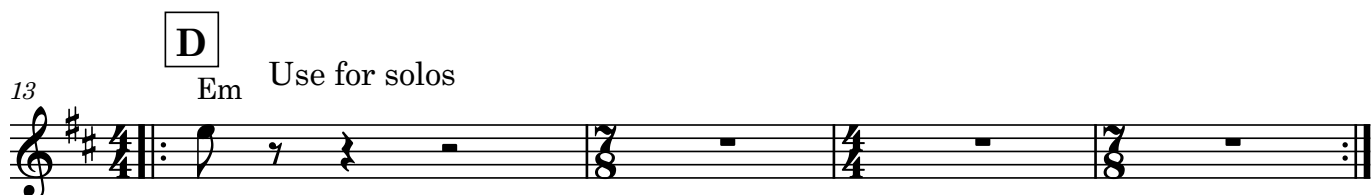
9



11



13 **D**
Em Use for solos

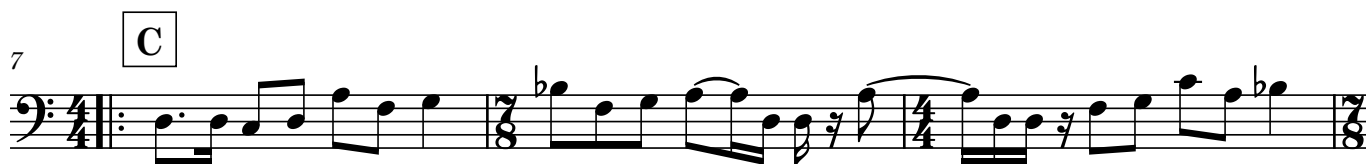
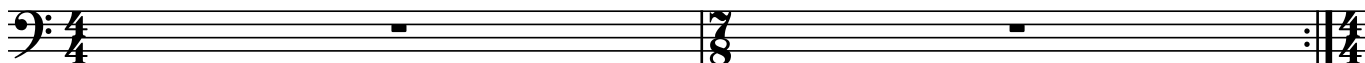


Upright Bass

De la Pantera

Maarten Ornstein

♩ = 80



Drum Set

De la Pantera

Maarten Ornstein

$\text{♩} = 80$

A

5 **B** **C**

8

11

13 **D** Use for solos

Concert part

Untie

Maarten Ornstein

Slow
(Noodle)

A Am Bm

5 Am Gm F Em

9 F Am **B** Bbmaj7 Dmaj7

13 Dbmaj7 Bbmaj7 Dmaj7 Bbmaj7

17 Dmaj7 Dbmaj7 Bbmaj7 Am(maj7)

C Am Bm Am Gm

25 F Em F Am

Alto Saxophone

Untie

Maarten Ornstein

Slow
(Noodle)

A F#m G#m

5 F#m Em D C#m

9 D F#m **B** Gmaj7 Bmaj7

13 Bbmaj7 Gmaj7 Bmaj7 Gmaj7

17 Bmaj7 Bbmaj7 Gmaj7 Bbmaj7 F#m(maj7)

C 21 F#m G#m F#m Em

25 D C#m D F#m

Tenor Saxophone

Untie

Maarten Ornstein

Slow
(Noodle)

5 **A** Bm C#m

5 Bm Am G F#m

9 **B** G Bm Cmaj7 Emaj7

13 Ebmaj7 Cmaj7 Emaj7 Cmaj7

17 Emaj7 Ebmaj7 Cmaj7 Ebmaj7 Bm(maj7)

C 21 Bm C#m Bm Am

25 G F#m G Bm

Concert part

Parahololellogram

Maarten Ornstein

$\text{♩} = 220$

4

A $\text{♩} = 172$

7 Cmaj7 Ebmaj7 Dbmaj7 Cmaj7 Ebmaj7 Dbmaj7

11 Cmaj7 Ebmaj7 Dbmaj7 Cmaj7 Ebmaj7 Dbmaj7

B $\text{♩} = 110$
B7⁽⁹⁾

Ad Lib

15

Alto Saxophone

Parahololellogram

Maarten Ornstein

♩ = 220

4

A ♩ = 172
Amaj7

7

Cmaj7 Bbmaj7 Amaj7 Cmaj7 Bbmaj7

Amaj7 Cmaj7 Bbmaj7 Amaj7 Cmaj7 Bbmaj7

11

B ♩ = 110
G#7(b10)

15

Ad Lib

Tenor Saxophone

Parahololellogram

Maarten Ornstein

$\text{♩} = 220$

4

A $\text{♩} = 172$

7 Dmaj7 Fmaj7 Ebmaj7 Dmaj7 Fmaj7 Ebmaj7

11 Dmaj7 Fmaj7 Ebmaj7 Dmaj7 Fmaj7 Ebmaj7

B $\text{♩} = 110$

15 C#7(b10) Ad Lib

Upright Bass

Parahololellogram

Maarten Ornstein

$\text{♩} = 220$

1

4

A $\text{♩} = 172$

7 Cmaj7 Ebmaj7 Dbmaj7 Cmaj7 Ebmaj7 Dbmaj7

11 Cmaj7 Ebmaj7 Dbmaj7 Cmaj7 Ebmaj7 Dbmaj7

B $\text{♩} = 110$

15 B7⁽⁶¹⁰⁾ Ad Lib

Drum Set

Parahololellogram

Maarten Ornstein

♩ = 220

1

4

A ♩ = 172

7

12

B ♩ = 110 Ad Lib

15

Concert part

Little demon

Maarten Ornstein

♩ = 72

A B6(add9) C#m Amaj7 Bsus4 C#m

6 Bmaj7 Amaj7 1. Bsus4 2. Bsus4

B 4x, louder and louder

10 ♩ = 80 On Q

Alto Saxophone

Little demon

Maarten Ornstein

♩ = 72

A G#6(add9) A#m F#maj7 G#sus4

5 A#m G#maj7 F#maj7 1. G#sus4 2. G#sus4

B

♩ = 80 On Q

Octave up if you can!

4x, louder and louder

Tenor Saxophone

Little demon

Maarten Ornstein

♩ = 72

A C#6(add9) D#m Bmaj7 C#sus4

5

D#m C#maj7 Bmaj7 1. C#sus4 2. C#sus4

B

10 ♩ = 80 On Q

Octave up if you can!

4x, louder and louder

Upright Bass

Little demon

Maarten Ornstein

A $\text{♩} = 72$ $\text{B6}(\text{add9})$ $\text{C}\sharp\text{m}$ $\text{A}\text{maj7}$ $\text{B}\text{sus4}$

$\text{C}\sharp\text{m}$ $\text{B}\text{maj7}$ $\text{A}\text{maj7}$ 1. $\text{B}\text{sus4}$ 2. $\text{B}\text{sus4}$

5

B $\text{♩} = 80$ On Q

10

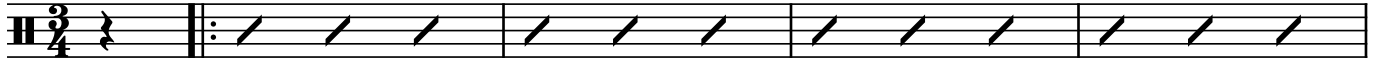
4x, louder
and louder

Drum Set

Little demon

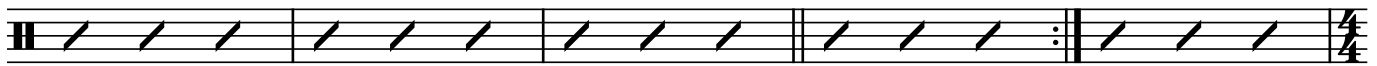
Maarten Ornstein

♩ = 72 **A** Colours, no rhythm



5

1. 2.



B

4x, louder
and louder

10 ♩ = 80 On Q



Concert part

Shout

Maarten Ornstein

Use for solos
E7

♩ = 92

5 On Q

Use for solos
E7

(4)

Alto Saxophone


Shout

Maarten Ornstein

♩ = 92 Use for solos



5 On Q



9 Use for solos



Tenor Saxophone

Shout

Maarten Ornstein

♩ = 92

Use for solos
F#7



Upright Bass

Shout

Maarten Ornstein

♩ = 92

Use for solos
E7

5 On Q

9 Use for solos
E7